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PEACE/TIME LANDSCAPE  
PROPOSALS FOR THE ISRAELI AND PALESTINIAN BORDER

BY  
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THESIS

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## ABSTRACT

This thesis began with a consideration of time in landscape architecture. Design practices in landscape architecture are usually open-ended in terms of time, but a prevalent new condition, the shrinking scale of social time, provides opportunities for landscape to readdress the open-ended model in design method. What would change if works of landscape architecture were conceived not for an uncertain, open-ended future, but for a defined time period (i.e., a limited duration)? Landscape architecture typically overlays two categories of time—social and natural. This thesis integrates social and natural time by engaging natural processes, the durations or lifespans of which coincide with the abbreviated scale or frame of contemporary social time.

Political relationships are considered in terms of social time and potential relations to natural process. Landscape architecture has already begun to engage that nexus through peace parks. With the new temporalities of contemporary life in mind, framing short-term natural processes through six units of social time—seconds, minutes, hours, days, weeks, and months—can expand opportunities and possibilities for peace parks. These new models of works are examples of **peace landscape**. The six pieces of peace landscape will be proposed along Israeli and Palestinian “border”, the separation barrier. By engaging short-term natural processes with cultural significance in the region, peace landscape can provide immediate and powerful opportunities for social engagement and implement progressive transformation upon the separation system: from an implement of sovereignty and oppression to a medium of peacemaking. In truth, the individual proposals for peace landscape represented here together form one proposal: to shape the built landscape indirectly by operating directly on human consciousness.

To My Parents



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# 1. CONCEPTUAL FRAMEWORK

## 1.1 Landscape and Time

This thesis began with a consideration of time in landscape architecture. Design practices in landscape architecture are usually open-ended in terms of time. Designers identify present problems, set up departure points for a promising future, and accept change and a degree of unpredictability, yet rarely plan with termination in mind. This tendency of design methodology can be tracked back to historical precedents, such as the gardens planned and realized for European estates and institutions. Early modern gardens served elites as places for leisure and sociability (not to mention politics) while implying hereditary sovereignty over land or territory. In such a context, planning a temporal terminus for garden design would have verged on treason—a spatial metaphor for the subversion of inherited authority—even in cases of new power, such as that of rising financial and administrative classes (e.g., Nicolas Fouquet at Vaux-le-Vicomte). “Timeless” landscapes implied continuity of power within a family-based (i.e., natural) lineage.

In the contemporary practice of landscape architecture, that “endless” way of thinking has been accepted uncritically—that is, without appreciation of its historical origin and significance—just as perspective was long seen as “natural” in Western painting, despite having been developed in the specific context of the European Renaissance and, more specifically, in keeping with emergent social and economic conditions, such as the invention of capitalism and the opportunities that provided for the development of secular culture, resisting church controls. Just as “the view” became normalized as a premium in landscape architecture, so did temporal

open-endedness. European gardens have been conserved as cultural treasures for centuries, but their greater legacy has been an ideology of “classical” space and “timelessness” that has conditioned later works of landscape architecture, even to the present.

A prevalent new condition in contemporary culture, the shrinking scale of social time, provides opportunities for landscape architecture to reconsider the open-ended temporal model in design method. As Rebecca Solnit has noted, **“the essential theme of landscape is time.”** (Solnit, 1994) **Landscape architecture typically overlays two categories of time—social and natural.** Of course, measurement of time is always a social construction. Geographer David Harvey has argued that the measurement of, and thus the command over, space and time is an essential instrument of political control (Harvey, 1989), just as “timeless” landscapes in early modern Europe represented a social construction of unlimited authority. Since the invention of capitalism, landscapes themselves have been commercialized, and constructions of landscape have become expressions of ownership. Accordingly, the duration of a landscape has come to be related to a condition of property. Landscape architects implement proprietors’ “visions” through design, and only recently have proprietors begun to think systematically of end limits (e.g., exit strategies). That shift in thinking is different from the fact of landscape change. For example, Martha Schwartz’s Jacob Javits Plaza replaced Richard Serra’s Tilted Arc and will soon be replaced, in turn, through a design by Michael Van Valkenburgh Associates (MVVA). Similarly, MVVA’s General Mills Sculpture Garden was destroyed by the corporation that commissioned it, responding to the will of a new executive. Through complex circumstances, these recent works of landscape architecture have had brief lifespans, but those termini were unanticipated. This thesis explores an altogether different circumstance, where works of landscape architecture are conceived specifically for restricted time limits in keeping with new

scales of social time.

The scale of **social time** has shrunk. Social institutions and technologies have generated enormous improvements in transportation and communication, and those, in turn, have transformed expectations about typical durations, such as the longevity of organizations and institutions (e.g., businesses, schools) or the amount of time a person will stay in one job or one community. Those new temporalities have already had significant practical implications for landscape architecture—its qualities, formation, function, and relation with context. The rate of land-based development and redevelopment has increased dramatically. Even so-called “timeless” legacy landscapes have been challenged to adapt to new temporalities; for example, the gardens at Versailles are being actively reconfigured to correspond to a “moment,” in keeping with tourist priorities.

Festival gardens and land-based installations, such as the summer-long Chaumont Festival, already operate within a framework of limited time. However, they typically prioritize space/form, meaning, and social time and neglect (or defy, even) natural time. As Tim Richardson has stated, garden shows “give landscape and garden designers opportunities to experiment with conceptual ideas and new ways of thinking about outdoor spaces [my emphasis].” Festival gardens require intense investments of time, energy, money, and labor, but if they engage natural time at all, they do so only symbolically. What if such time-limited landscapes engaged natural processes? Natural phenomena have durations or lifespans that represent a relatively “objective” dimension of time—**natural time**. Natural processes have also proved to be an enduring source of artistic inspiration. Works of land art, such as Walter De Maria’s *Lightning Field*, explore natural process as a means of artistic expression. Neverthe-

less, unlike festival gardens, they rarely engage social scales of time. In keeping with the idea that landscape architecture overlays two categories of time, natural and social, this thesis situates time-limited landscape between land art and festival gardens, integrating social and natural time by causing their limits to coalesce—that is, by engaging natural processes the durations or lifespans of which coincide with the abbreviated scale or frame of contemporary social time.

## **1.2 Peace Landscape**

Inspired by Harvey’s remark about space, time, and power, I began to consider political relationships in terms of social time and potential relations to natural process. Landscape architecture has already begun to engage that nexus through peace parks. A peace park is a transboundary conservation zone the planning, design and management of which can help resolve political and/or territorial conflicts, thereby establishing and sustaining peace (Ali, 2007). Peace parks encourage negotiation, cooperation, and communication through the shared effort to protect and maintain natural and cultural resources by governments, the military, civil society, scientists, conservation practitioners, designers and planners. Conservation-based peace parks sometimes function as no man zones, such as the Korean Demilitarized Zone (DMZ), which thereby protect biodiversity. The “Garden of Forgiveness” in Beirut, Lebanon, represents a different approach to peace parks, one in which a public open space promotes peace through conversation. Designed by Gustafson Porter, the “Garden of Forgiveness” is situated within the urban core and functions as a sharing space for public communication. Those two models of peace park—one conservation-based, the other conversation-based—explore common ground between conflict groups—long-term natural and cultural resources

in the first case and a static social ideology, people's love and pride in their land, in the second—as a basis for negotiation and operation, and a medium for peaceful conversation.

With the new temporalities of contemporary life in mind, framing short-term natural processes through six units of social time—seconds, minutes, hours, days, weeks, and months—can expand opportunities and possibilities for peace parks. Conventional understandings of “park” may not apply to these time-limited landscapes. For example, parks are commonly thought of as natural or semi-natural environments for human recreation and/or wildlife habitat. That definition does not readily apply to parks at the scale of seconds, minutes, or other scales of time less than years. Yet, as works of landscape architecture, parks must be understood not only as spaces but also as dynamic systems and constantly changing processes, and those are not limited to long-term or slow temporalities. The short-term landscapes developed in this thesis are presented through dynamic process as media for the purpose of peace. In short, these new works are examples of *peace landscape* (Figure 1.1).

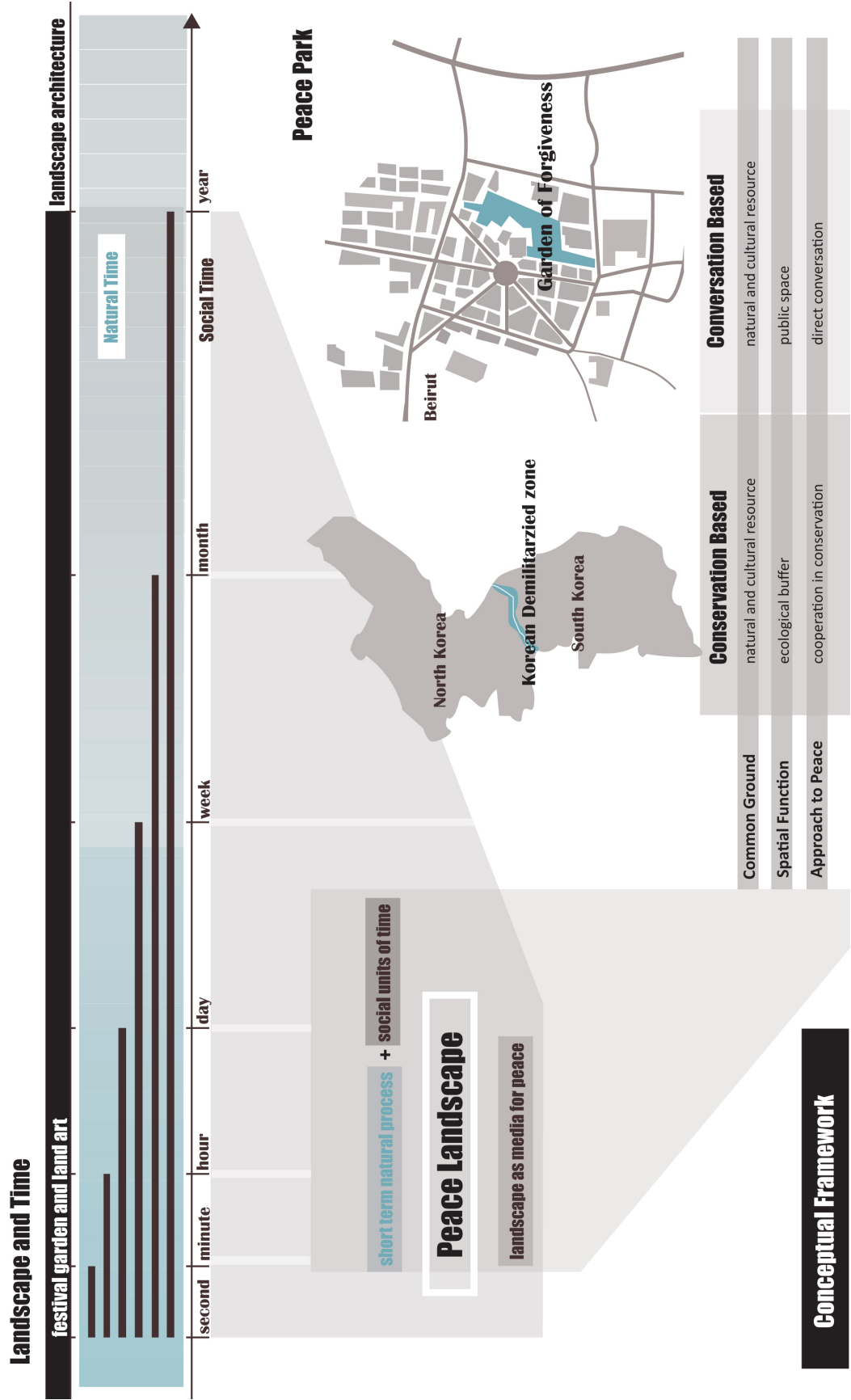


Figure 1.1 - Conceptual Framwork

## 2. ISRAELI AND PALESTINIAN PEACE LANDSCAPE

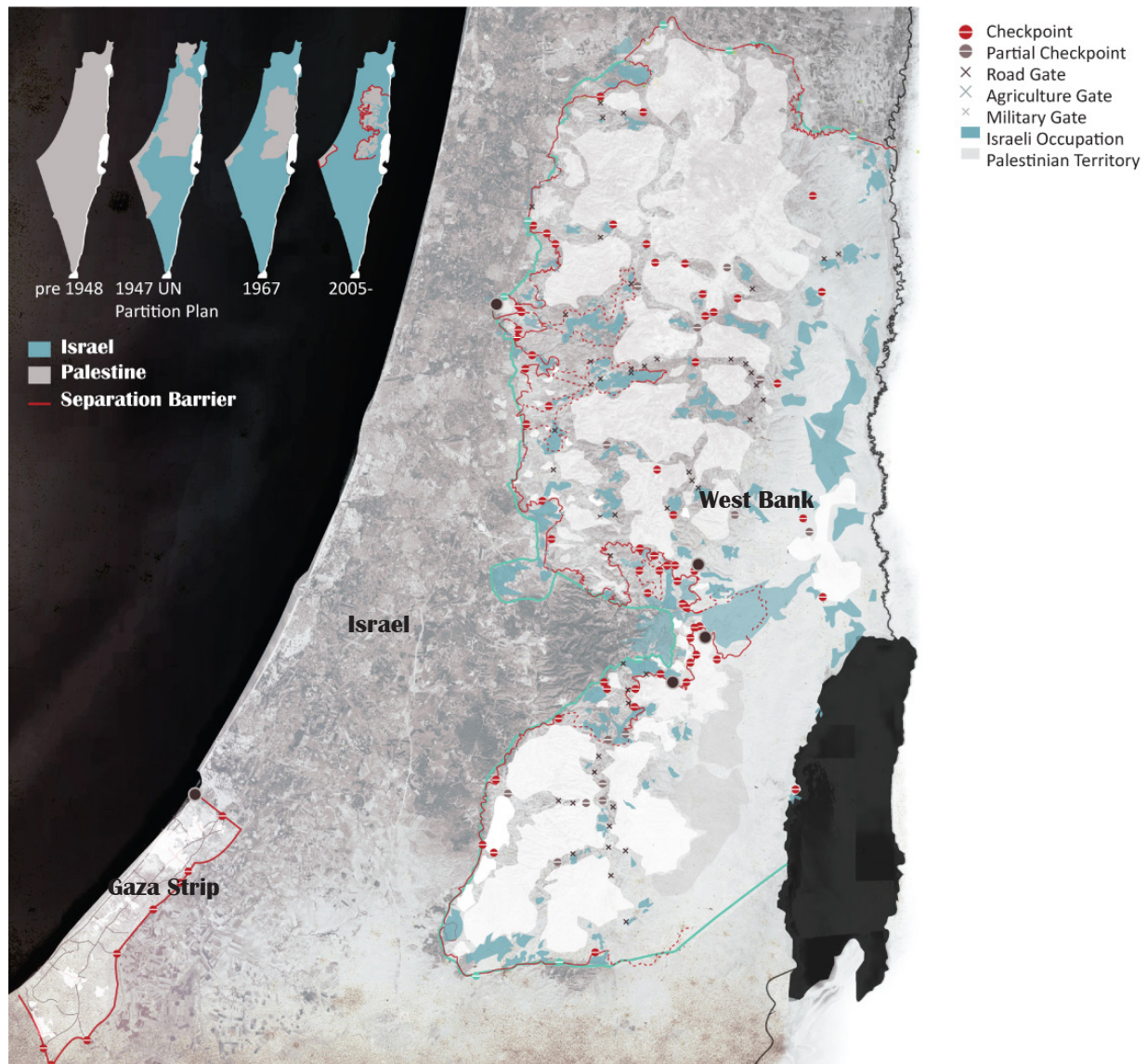
The conflict between Israel and Palestine is one of the most intense, ongoing territorial struggles today. Over the course of the past century, wide-ranging difficulties in the Middle East have resulted in dramatic changes in the territories of Israel and Palestine. The region shifts from a complete Arabic territory to two states but mostly under Israeli control—Israeli settlements and military occupation are widespread even within Palestinian West bank. Since 2005, the Israeli government began to construct a separation barrier to isolate Palestinians and exclude them from Israeli-controlled zones (Figure 2.1). That barrier consists of a 26-ft.-tall concrete wall in urban areas and a network of fences surrounded by an exclusion zone—on average, 200 ft wide—in rural areas (Figure 2.2-2.5). Large numbers of permanent and partial checkpoints perforate the structure, restricting and regulating the movement of Palestinians between the Israeli and Palestinian territories, or even within Palestine(Figure 2.6-2.9).

The Separation Barrier is a material embodiment of the Israeli government's conception of national security through isolation, to prevent terrorist attacks and avoid conflicts as a means of so-called peacemaking. In truth, and not surprisingly, decisions and negotiations concerning the route of the Separation Barrier are conducted only by Israeli authorities, officers, settlers, developers, and so on (Weizman, 2007). The Separation Barrier passes around or isolates Palestinian communities for the continuity of Israeli space or resource control. The military checkpoints register and restrict all Palestinians within Israel's network. In the hands of Israeli generals, the separation systems inherently embody state ideology of monopoly and sovereignty.



The barrier is a weapon for land occupation and surveillance. Israel's logic of peacemaking conflated with security, violence, and control is better suited to making war.

To propose peace landscape – landscapes in the frame of six time scales - along the Separation Barrier can open windows for cooperation and conversation under the physical condition of segregation. By engaging short-term natural processes with cultural significance in the region, peace landscape can provide immediate and powerful opportunities for social engagement. The existing condition continuously asserts and reasserts hierarchical distinctions between the two states, whereas peace landscape is predicated on equality, harmony, and fairness in political relationships. Israeli and Palestinian peace landscape requires progressive transformation upon the separation system: from an implement of sovereignty and oppression to a medium of peacemaking (Figure 2.10).



**Figure 2.1 - Israel and Palestine Territories**

Left Top: Watch 2006

Right: United Nations office for the coordination of Humanitarian Affairs 2009



**Figure 2.2 - Separation Wall**  
Verge Magazine



**Figure 2.3 - Separation Fence System**  
Seri 2003



Figure 2.4 - Separation Wall in Urban region

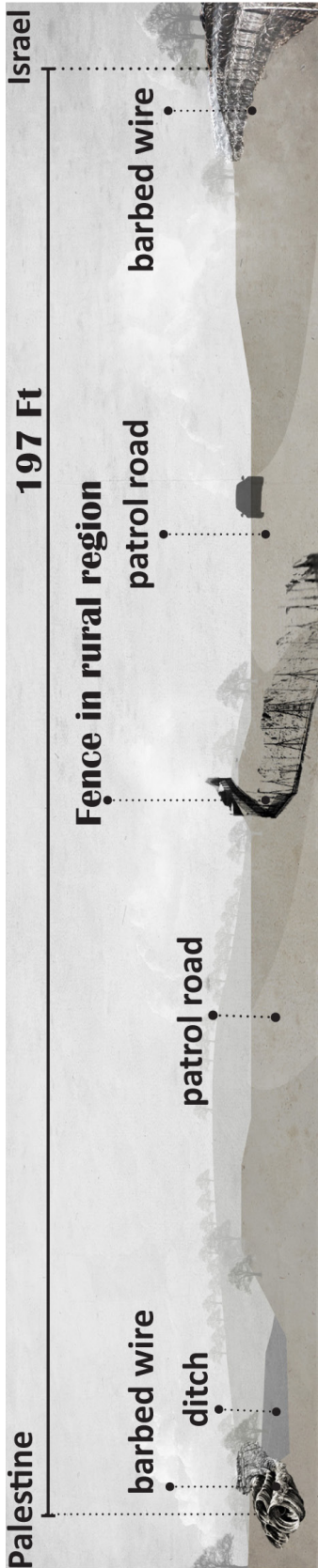


Figure 2.5 - Fence System in Rural Region





**Figure 2.6 - Permanent Checkpoint**  
PalestineRemembered, 2007



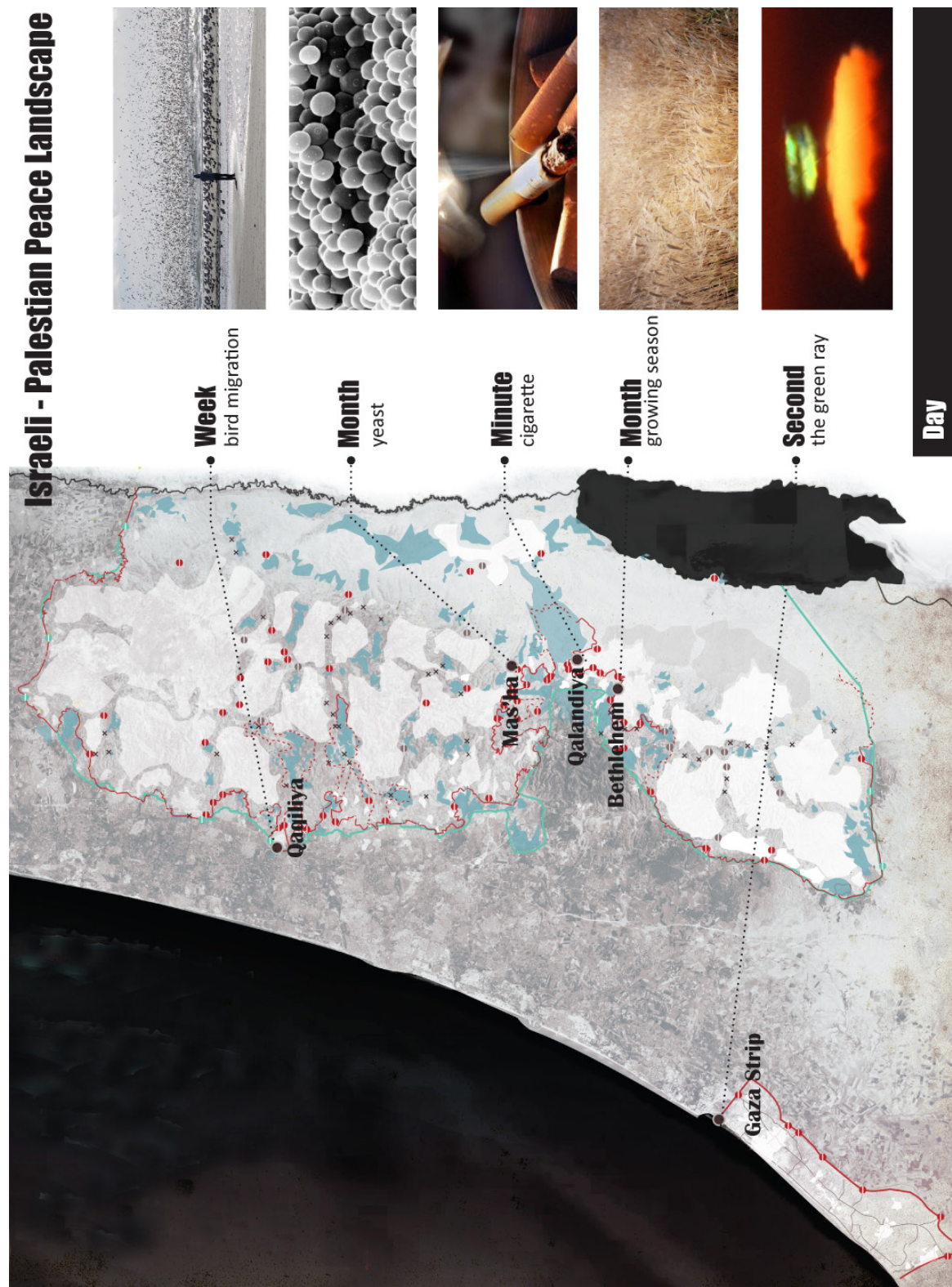
**Figure 2.7 - Farm Gate**  
Yaldror Photograph 2003



**Figure 2.8 - Partial Checkpoint**  
McIntosh 2004



**Figure 2.9 - Road Gate**  
Sliver 2005



**Figure 2.10 - Israel and Palestine Peace Landscape**  
 From Top: Shaw 2010, AzureBio 2007, Newsvine 2009, Wu 2008, IES Races



### 3. SECOND

#### 3.1 Green Ray

The green ray is an optical phenomenon that occurs just at the end of sunset or the beginning of sunrise, when a green spot is visible, usually for no more than **a second or two**, above the sun. The idea of the green ray was first popularized by Jules Verne's novel of that name. In it, he describes the green ray as "[a] green which no artist could ever obtain on his palette, a green of which neither the varied tints of vegetation nor the shades of the most limpid sea could ever produce the like! If there is a green in Paradise, it cannot be but of this shade, which most surely is the true green of Hope." (Verne, 1882) Perhaps because of Verne's description, this natural phenomenon of the green ray is commonly interpreted as a symbol for happiness. For example, in French film *The Green Ray* (*Le rayon vert*), the main character, Delphine, finally falls in love with a young man at the moment of the green ray flashes above a warm, golden sunset, after a long journey of seeking and despair. The cultural association of the green ray with hope and happiness intrigues curious people and causes them to look for the phenomenon, and many all over the world claim to have witnessed the green ray.

Both natural and cultural, the green ray is a global phenomenon. Tribulation and animosity pervade the contested territories of Israel and Palestine. However, hopes for happiness are common among people there, regardless of their religion, gender, or nationality. As one Palestinian remarked, "I am a desperate civilian, but a positive person" (Avni & Bacha, 2006 ). The green ray and that hope for peace and happiness resemble each other in being vague and removed yet beautiful and anticipated. Shared by Israelis and Palestinians, a space in which to

wait for and observe the green ray becomes a symbolic journey: participants seek and experience the hope for happiness together, despite persistent conflicts and enmities.

### **3.2 Gaza - Israeli Border Conditions**

The green ray is best observed above a maritime horizon. Accordingly, the proposed viewing site is where the border separating Israel and the Gaza Strip meets the Mediterranean Sea. Gaza has been described as the largest prison in the world, and residents constantly suffer military attacks and terrorism, poverty, and desperation. Under those circumstances, the pursuit of the green ray has strong potential meaning for people there.

Conditions along the Israeli-Gaza border are complicated. One of the major border crossing checkpoints on the northern side—the Erez Crossing, which strictly controls access into the Israeli territory—is about 3.9 miles away from the shore of the Mediterranean. Around the checkpoint, the separation system is a wall, whereas fences are deployed farther afield. A so-called “buffer zone”, which is in fact a military no-go area, extends along the entire northern and eastern perimeter of the Gaza Strip’s border with Israel, inside Palestinian territory, as well as at sea. The precise areas designated by Israel as “buffer zones” are difficult to determine; they appear to range in width from about 990 ft to 1.24 miles on land and 3 nautical miles at sea. Israeli policies concerning the “buffer zones” are typically enforced with live fire (PCHR Fact Sheet, 2010). In 2010, there were an estimated 116 military attacks on Palestinian residents [within the “buffer zones”?] in the Gaza Strip. Israeli authorities claim that attacks prevent terrorism and help keep the border and Israeli territory secure, since terrorists tend to pretend to be civilians and get close to the border. In this case, there are two major design

problems: Israeli security concerns aimed at preventing terrorism and the safety of Palestinians in approaching the observation site (Figure 3.1).

### **3.3 Green Ray Observation Proposal**

Existing conditions prevent Palestinians from arriving at the observation site directly. However, since Palestinians are able to approach the Erez Crossing checkpoint safely, it could be appropriate to transform the checkpoint into both a border crossing checkpoint and a secured entrance to the green ray observation site.

The checkpoint is 3.9 miles away from the terminus of the observation site. In contrast to the 1- to 2-second duration of the green ray event, the tour from the entrance checkpoint to the observation site can last hours. Since the green ray represents hope through light, the design strategy is to structure an experience of darkness for the 3.9-mile journey. A tunnel is proposed beneath the ground surface and in dialog with existing border infrastructures. Within the tunnel, changes in lighting, openness, and spatial volume create varying experiences of darkness (Figure 3.2). The tunnel connects to the observation site—a chamber above the sea level directed towards the west horizon, where sunsets occur. The chamber provides a different experience of sunset viewing: not an edge condition with an expansive horizon, but an isolated, shared space with a focused outlook (Figure 3.3).

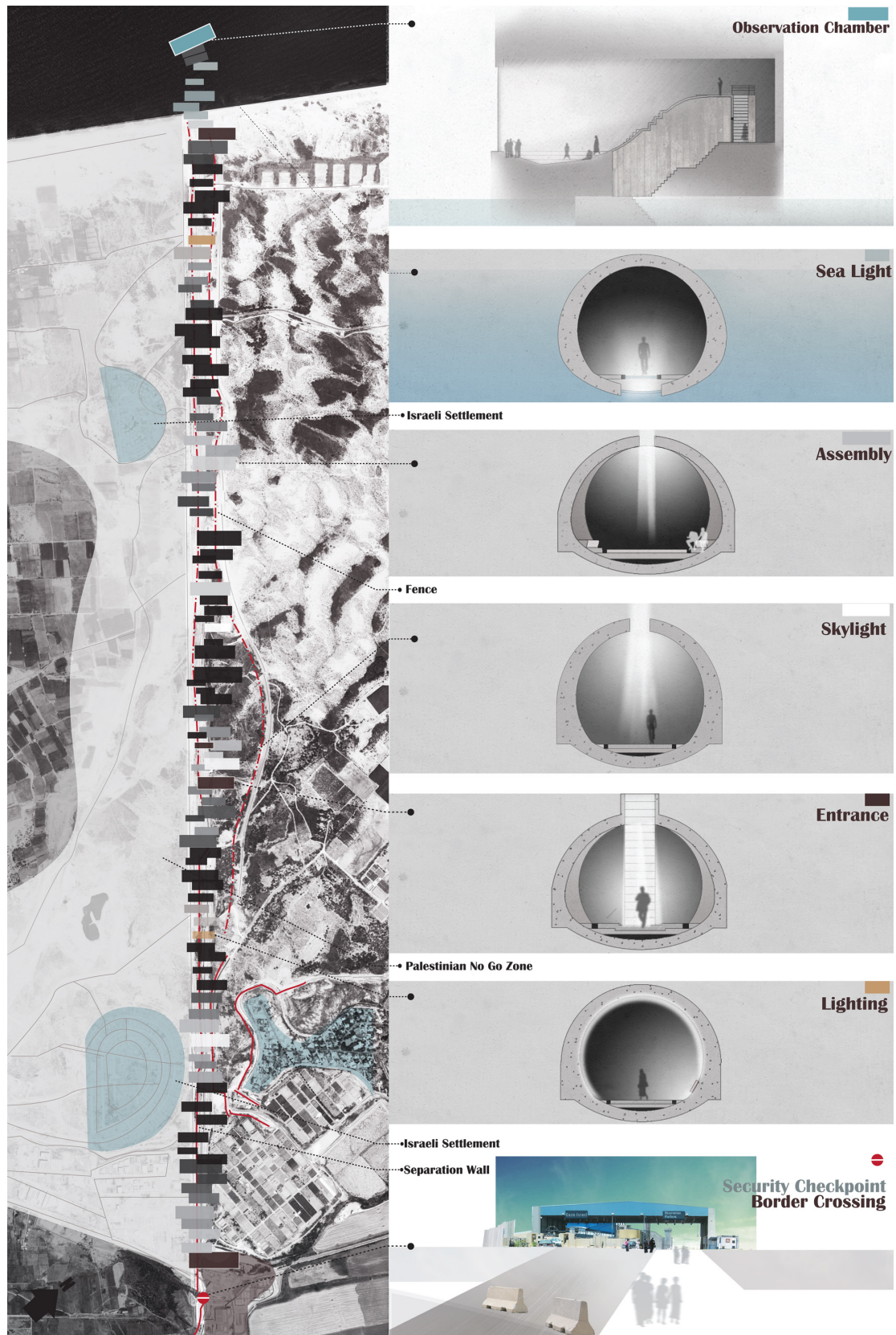




**Figure 3.1 - Green Ray and Gaza-Israel Border**

Top: Pivato 2007

Bottom, from left: Google earth 2010, Wikipedia 2009, Sliverman 2005, Wikipedia 2005, Wikipedia 2005



**Figure 3.2 - Observation Tour**  
 Right Bottom: Wikipedia 2005





**Figure 3.3 - The Green Ray Observation Chamber**

## 4. MINUTE

### 4.1 Smoking

Smoking is prevalent in many cultures around the world, including those of the Middle East. Generally considered a social behavior, smoking is also (and inherently) a natural process (**3-5 minutes**)—the combustion of tobacco and the respiration and absorption of particulates – that is manipulated by humans. In *Encounter Point*, a documentary film that depicts Israelis and Palestinians families affected by violence in Israel and West Bank, a young Palestinian man presents his fantasy peace plan to an Israeli woman: “Every Israeli or Palestinian who wants to smoke has to buy cigarettes from the other side. There’d be peace in a day!” In line with that thinking, smoking presents an opportunity for a landscape architect with a special challenge to design, develop, or discover a shared space for two groups of people(Figure 4.1).

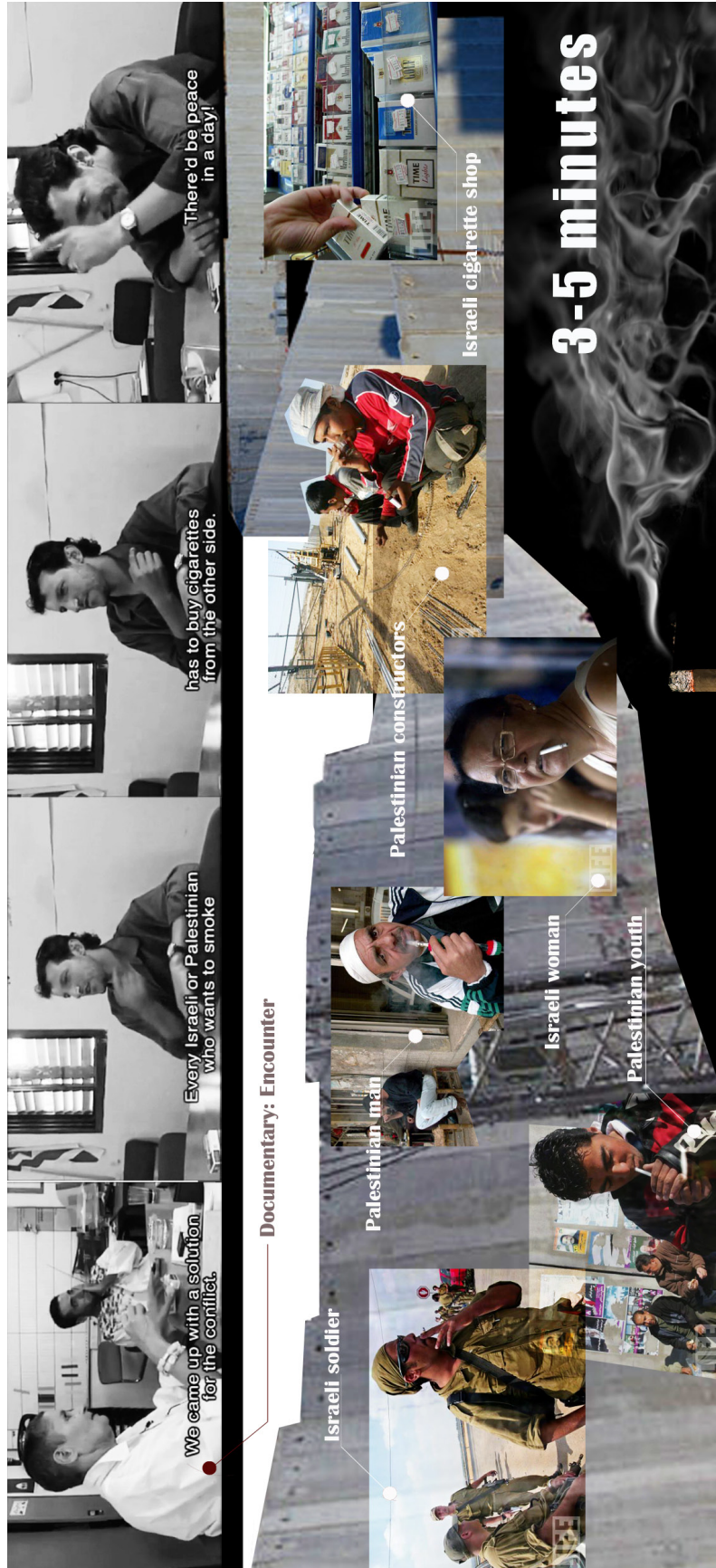
### 4.2 Checkpoint on Roads

The checkpoints in the West Bank have significantly shifted Palestinians’ experiences of space and time. *The Road Map* (2003) is an artistic project by the group, multiplicity, that happened in the territories of Israel and Palestine. Artists with EU passport traveled separately with a Palestinian and an Israeli along two routes which started and ended in the same latitude. However, their traveling times were profoundly different: the Israeli traveler took around one hour, while the Palestinian took five and half-hours. The Israeli traveler could travel on highways linking settlements, while the Palestinian traveler needed to go across or avoid

many permanent or temporary checkpoints. (The Road Map, 2003) For example, Qalandiya checkpoint is one of the major border-crossing stations that control the movement of Palestinians into and out of Jerusalem. Israeli and Palestinian travelers are differentiated at Jaba checkpoint: the Israeli goes north directly, while the Palestinian needs to travel west to Qalandiya checkpoint. This condition is absurd: Qalandiya is identified as a border crossing checkpoint, but it only restricts Palestinians. Situating a smoking checkpoint in Qalandiya challenges the existing system by casting its absurdity into relief (Figure 4.2).

### **4.3 Smoking Checkpoint**

Signs, especially those rendered graphically in familiar, authoritative formats, have enormous influence over human behaviors. This project deploys three signs. The first one will be set up at the Jaba checkpoint to request that Israelis and Palestinians alike come to the Qalandiya checkpoint for border crossing. Another two signs will be set up separately within the waiting area in the Qalandiya checkpoint: “Non-Smoking Area” and “Exchange Enforcement Area.” Those signs could divide one space into two: smoking and non-smoking, instead of Israelis and Palestinians. Moreover, the “Exchange Enforcement Area” pushes the concept of shared smoking space forward (Figure 4.3). It functions as a sort of gesture, encouraging participants to smoke with “others” a cigarette provided by one of those “others.” (Figure 4.4)

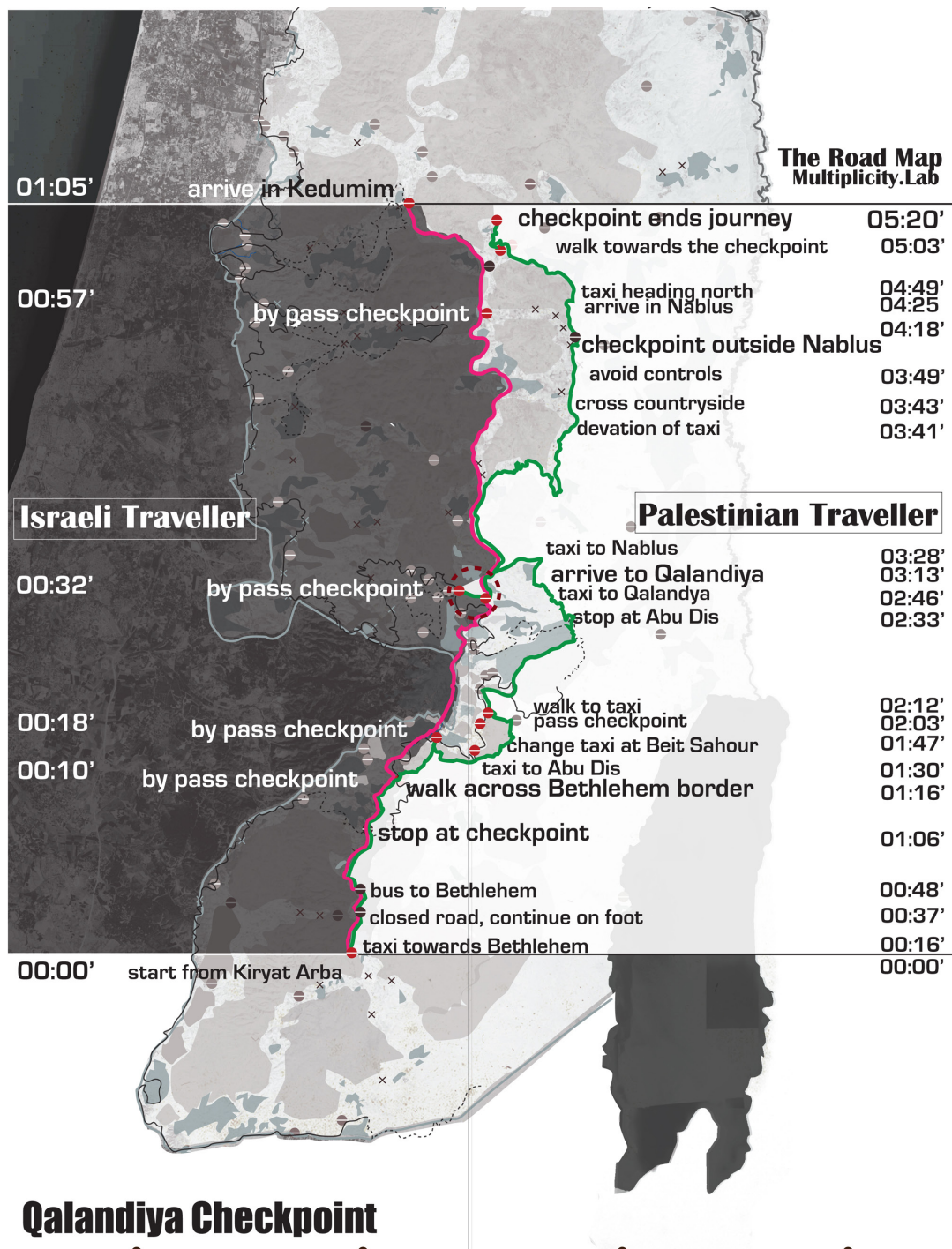


**Figure 4.1- Smoking**

Top: Encounter Point 2006

Bottom, from left: Sliverman 2002, Sliverman 2003, Sliverman 2005, Sinal 2003, Sinal 2005

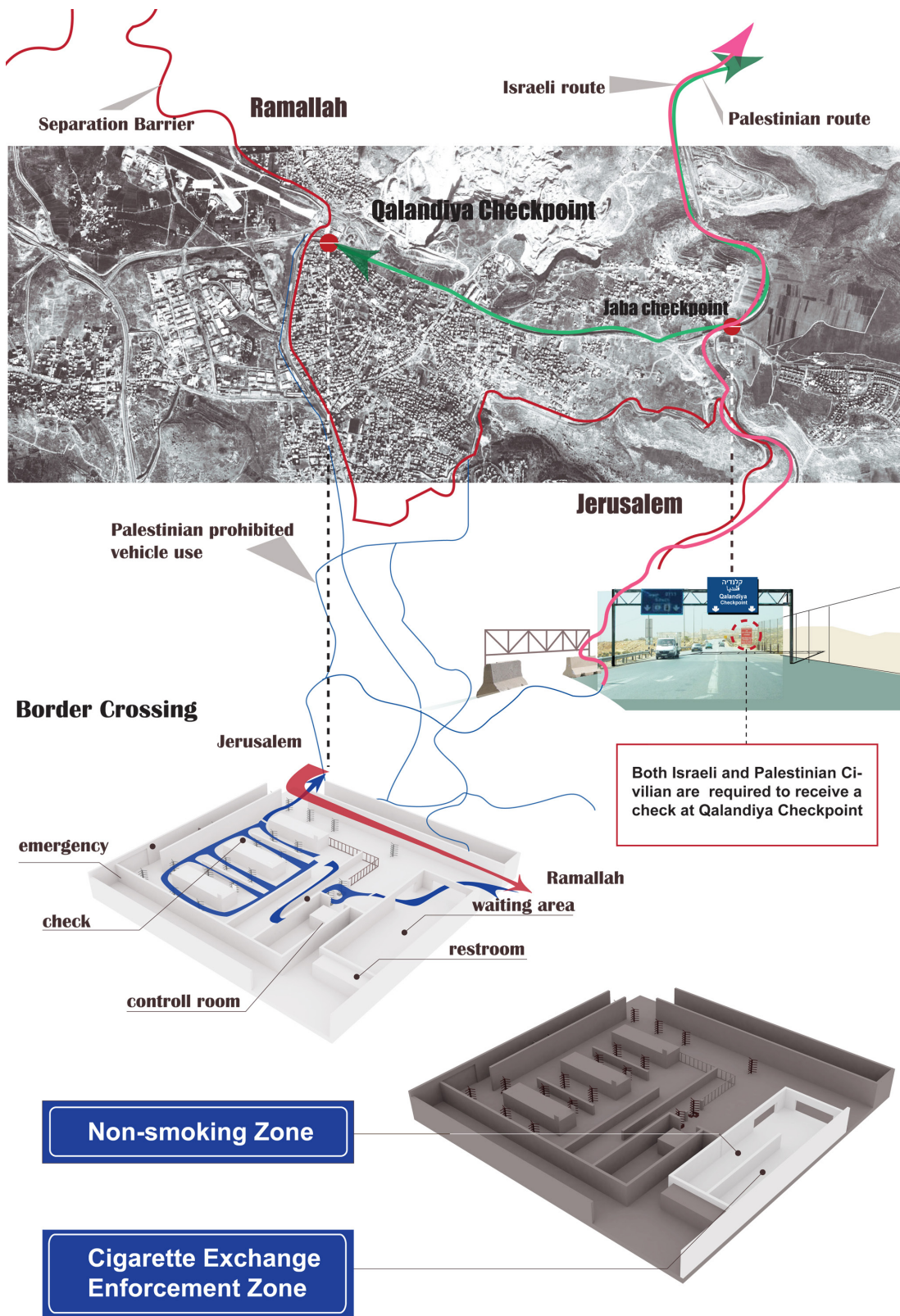




**Figure 4.2 - Checkpoint on the Road**

Top: Multiplicity 2003

Bottom, from left: Sinat 2007, MaschomWatch 2009, RalFest 2008, Red Rebel's Blog 2010.



**Figure 4.3 - Three Signs**

Top: Google Earth 2010  
 Middle: Panoramio 2009  
 Bottom: Weizman 2007





**Figure 4.4- Smoking Checkpoint**

## 5. HOUR

### 5.1 Bread Baking

Bread is a major staple in both Israeli and Palestinian diets. Some types of bread, such as pita, are widely made and consumed at home by Israelis and Palestinians alike. The pita recipe shows it takes about **two hours** for the leavening process – a biochemical (natural) process involving yeast. An event during which Israelis and Palestinians gather to bake bread would provide opportunities for close cooperation and conversation. Moreover, the Book of Exodus describes an episode during which Jews escaped their enemies, taking unleavened bread with them since they were in too great a hurry to wait for the bread to rise (Exodus 20:8-11). From the perspective of Jewish Israelis, an event involving bread baking with so-called enemies — in the contemporary context, Palestinians — becomes culturally significant as a symbol of peace. How could landscape architects propose and situate such an event spatially as a peace landscape? (Figure 5.1)

### 5.2 Hani Amaer's House

The Palestinian village, Mas'ha, is adjacent to the Israeli settlement, Elkana, and the two communities formerly coexisted peacefully and harmoniously. Nowadays, the barrier separates them completely and prevents any direct contact between Israelis and Palestinians. Even worse, the wall passes right through Palestinian Hani Amaer's yard, isolating his family from the rest of Palestinian village. In order to get through from one side to another, Mr. Amaer and his family must pass through two gates. One of the gates is kept locked by the Israeli military, while

they are given a key for a small door next to the gate that has become their special pathway. Moreover, the road in front of their house has become a military pathway controlled by the Israeli military. The Amaer family finds itself not only cut off from their community, but, in truth, isolated within the separation system. That absurd condition can be transformed into a place for the peace event: Israelis and Palestinians baking bread together in the Amaer's house. (Figure 5.2)

### **5.3 Peace Bread Proposal**

This proposal helps Mrs. Amaer host the bread-baking event and encourages Israelis and Palestinians to go across the separation wall and gather together at the Amaer's house, experiencing cooperation and conversation. This proposal may be of greatest interest to women, because of their usual responsibility for making bread, but men are not excluded; all Israeli and Palestinian civilians are encouraged to participate (Figure 5.3-5.6):

#### **Peace Bread**

We invite you –Israelis and Palestinians, come visiting Palestinian Mr. Amaer at the conjunction of Mas'ha, Palestine and Elkana, Israel for the special event—Peace Bread. Israelis and Palestinians share the tradition of pita bread as major food. This is an event for Palestinians and Israelis closely communicating with each other, while baking pita bread together. The bread will be sold and the funding will be donated to Ali Abu Awwad and Robi Damelin's Non-Government Organization that devotes to the peaceful conversation between Israelis and Palestines. Roli is a Jewish grandmother whose son was killed by a Palestinian sniper. Ali is a former Palestinian revolutionary who served in an Israeli prison

for four years and his brother was shot by an Israeli soldier. Their friendship is as remarkable as it is unlikely. Their efforts on the peace movement widely influence and touch the public. It is profound that our event can contribute to their efforts and may also significantly change our view to the other side. We expect your participation.







Pita
Falafel
Hummus
Shakshouka
Sabich

### Ingredients









**1 teaspoon yeast**
**1 teaspoon salt**
**1 teaspoon sugar**
**3 cups all-purpose flour**
**1 tablespoon olive oil**
**1 1/2 cups water**

### Recipe for Pita Bread

#### Preparation



Add yeast and sugar in 1/2 cup of warm water, and stir them until dissolved. Let sit for 10-15 minutes until water is frothy.



Combine flour and salt in a large container. Slowly add 1 cup of warm water, and stir them until elastic.




Place dough on a floured surface. knead it for 10-15 minutes until smooth and elastic.



Coat the container with vegetable oil and place dough in it and turn it several times.

## 2 hours



Place the dough in a warm place for at least two hours



Separate the dough into balls. Roll out each ball of dough with a rolling pin into circles. Each should be about 5-6 inches across and 1/4 inch thick.



Bake each for 4 minutes until the bread puffs up. Turn over and bake for 2 minutes.



Matzo  
unleavened bread



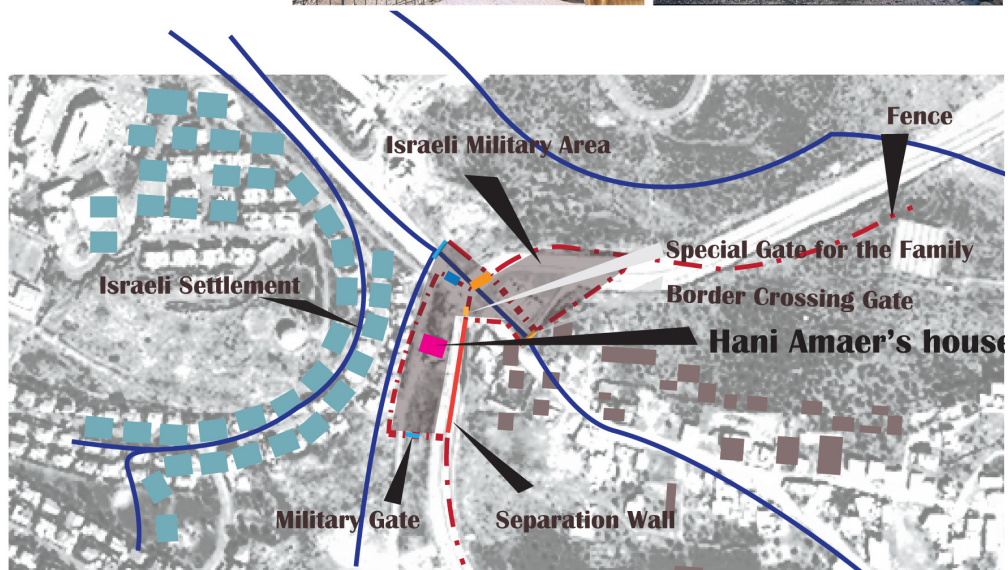
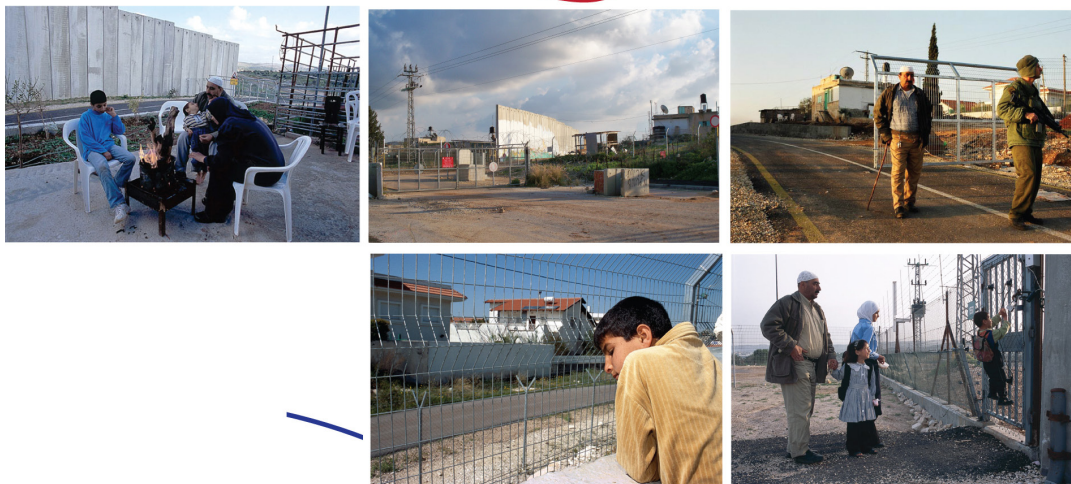
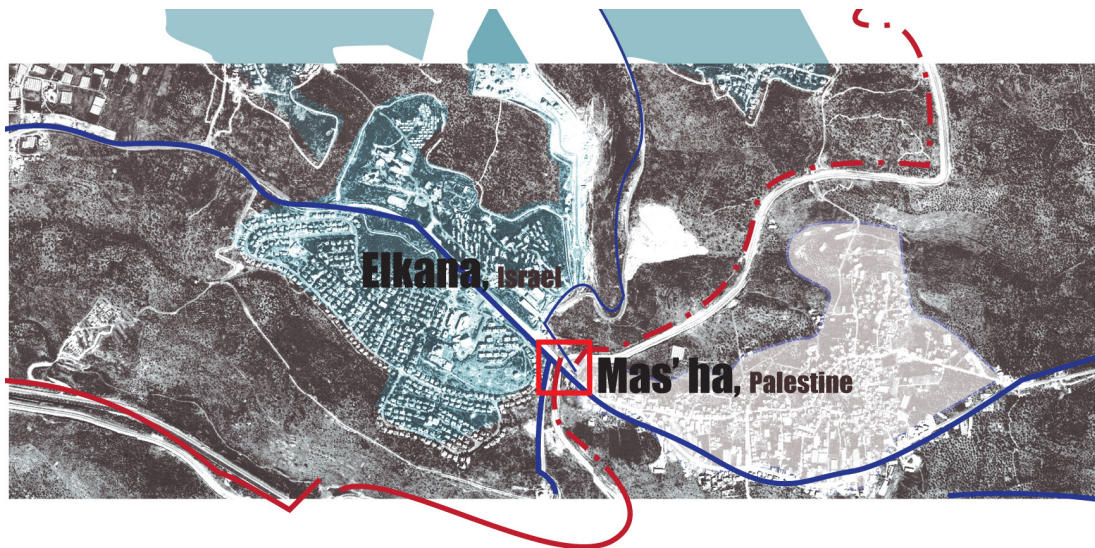
### Exodus



**Figure 5.1 - Yeast and Pita Bread**

Top, from left: Recipetips, Wikipedia 2010, Wikipedia, Wikipedia 2007, Wikipedia.  
 Bottom, from left: Tribble 2009, Jewish Task Force, Bible Study Courses





**Figure 5.2 - The Family within the Separation System**

Top: Google Earth 2010

Middle(all photos): Yaldor photograph

Bottom: Google Earth 2010





**Figure 5.3 - Peace Bread Event: Step 1. Gathering at Hanni Amear's House**  
Yaldor photograph



**Figure 5.4 - Peace Bread Event: Step 2. Making Pita Bread Together**  
Yaldor photograph



**Figure 5.5 - Peace Bread Event: Step 3. Sell Bread**  
Yaldor photograph



**Figure 5.6 - Peace Bread Event: Step 4. Donate the Money to NGO**  
From Top: Alison Avigayil R... 'S Public Gallery, SFCG Staff Memeberm The Forgiveness Project



## 6. DAY

**Six days** are an important, highly symbolic time scale in both Israeli and Palestinian religious cultures. According to scriptural accounts, the world was created in six days, and God rested in the seventh day (Genesis 2:2-3). The tradition of the Sabbath is observed in respect for the day during which God rested, and it underscores the conceptual significance of “six days.” In the contemporary context, six days also refers to a devastating regional crisis – the Six-Day War in 1967. That conflict influenced territory conditions in profound ways and shifted the regional political balance between Muslims and Jews. Both the six days of world creation and those of the recent regional devastation can be interpreted as natural processes within cultural frameworks. The concept of peace landscape is to situate natural process into certain social contexts. The six-day time scales already exist deeply in the mentalities of both cultures. Consequently, the strategy adopted for the time scale of days is absence.

## **7. WEEK**

### **7.1 Bird Migration**

The Israeli and Palestinian region is at the intercontinental junction of Europe, Asia, and Africa, which explains the richness both in species and numbers of birds passing through its airspace. A total of 283 species are known to pass over the region during the migration seasons (Shirihai, 1996). The peak time of most species passing through takes place between August and November for autumn migration and March and May for spring migration. White storks are one of the major soaring birds passing through in huge numbers: up to 500,000 per season. The peak time for spring migration comes during about 5 weeks in March and April, and for autumn migration in August and September in autumn. White storks migrate during daytime and tend to rest and feed on fishponds and damp fields with abundant insects, especially during spring migration (Figure 7.1).

### **7.2 Qalqilya Enclosure**

The Palestinian town, Qalqilya, is along the migration route of the white storks and its extreme spatial condition makes it an interesting area for peace landscape. Qalqilya and a neighboring town, Hable, are isolated by the separation barrier into two dead-end enclosures. Families are divided, farmers are cut off from their own land, and residents are deprived of services. Worse still are the security checkpoints that impact Palestinians' daily life by restricting their movements. Ironically, a tunnel has been constructed by Israelis beneath the Palestinian no-vehicle

to connect Qalqilya and Hable. The existing condition embodies the concept of Israel national security: the wall separates the Palestinian communities from the Israeli settlement, Alfei Menashe, which is situated within Palestinian territory but is kept on the Israeli side of the wall. However, the separation barrier is not the only approach to security. What if a bird park, functioning as an ecological buffer, were to replace the existing separation structure? The bird park could provide food and habitat to attract white storks(Figure 7.2).

### **7.3 Bird Park**

The proposed bird park is situated in the valley surrounded by Qalqilya, Hable, and Alfei Menashe. The separation wall will be torn down in that area, and the bird park will serve as a buffer zone for the so-called security concern while mitigating the enclosure condition of Palestinians. Green fences extending along two “no Palestinian vehicle” roads in the wetland inhibit terrorism, but also provide opportunities to experience the bird park directly. Several special observation spots are open to the public during the migration peak time (Figure 7.3 -7.4).



**Figure 7.1 - Birds in Israel and West Bank**

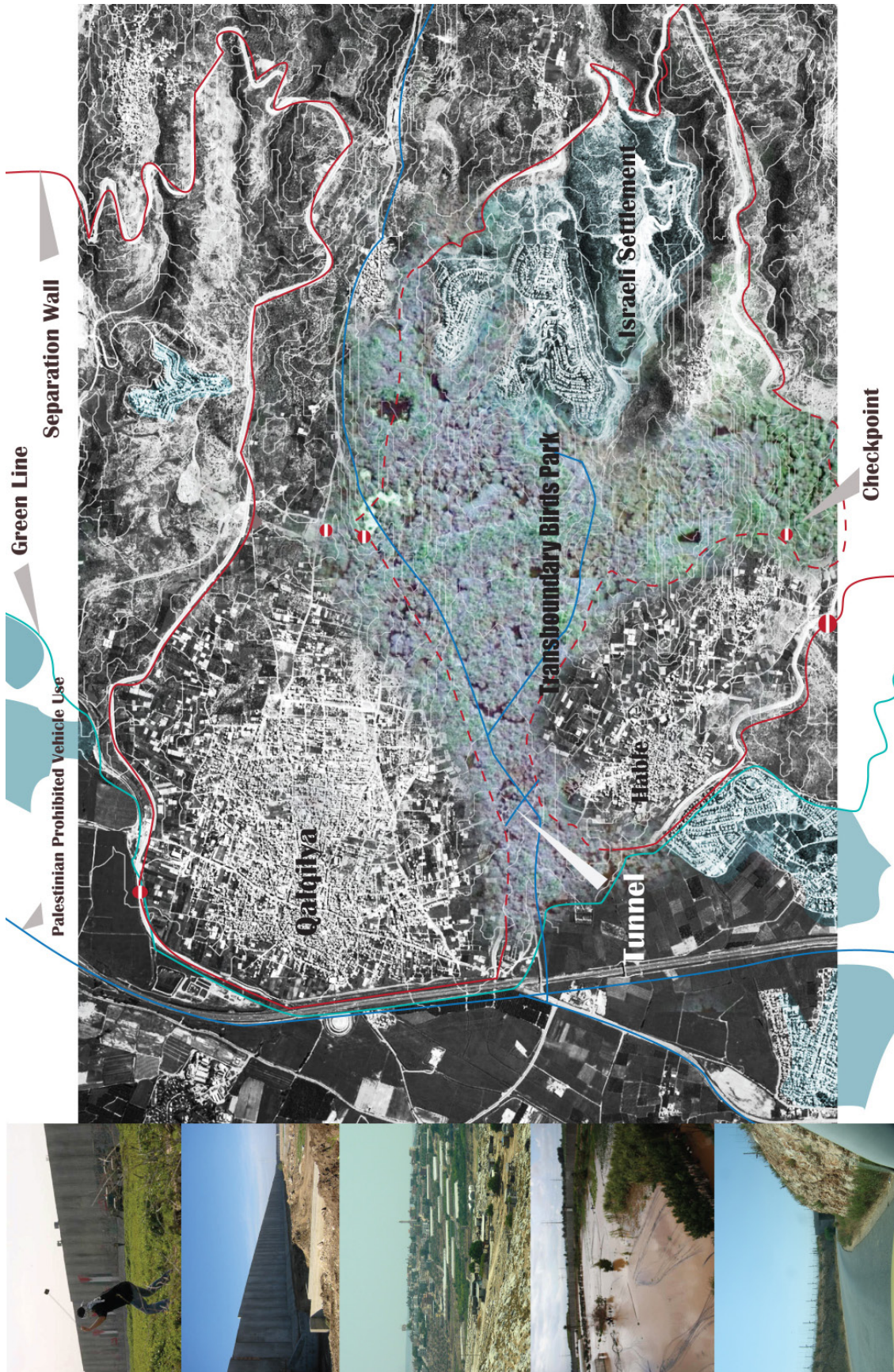
Left: Shirihai 1996

Right, Top: Dominguez, Scripted, The Jungle Store 2008

Middle: Pest Product, Wilson 2004, Naturephoto-Cz, Norfolk Birds

Bottom: Journey of White Stork, Birds, Crete Birding





**Figure 7.2 - Birds Park in Qalqilya**

Left, from top: Seri 2005, Licingfromlove, Panoramio, Stop The Wall 2009, Cuttitta 2009.

Right: Google Earth 2010





**Figure 7.3 - Birds Park**



**Figure 7.4 - The Tunnel in the Park**

## **8. MONTH**

### **8.1 Growing Season**

Israelis and Palestinians share a sliver of land with extremely limited natural resources. Agricultural cooperation between Israelis and Palestinians has been one of the most prevalent approaches to peace conversation. In the time scale of months, a growing season will be treated as a medium for the peace landscape – a community garden for Israeli and Palestinians civilians (Figure 8.1).

### **8.2 Bethlehem Checkpoint**

Bethlehem, a major city of Palestine, is proximate to Jerusalem – the economic, religious and political center of both Israel and Palestine. There are large population flows between Bethlehem to Jerusalem everyday for school and business. However, the flows have been highly controlled by the Bethlehem checkpoint — one of the major barrier crossings, located at the entrance to Bethlehem city. Palestinians wait in line for unpredictable amounts of time, sometimes as long as 5 hours, to travel from Bethlehem to Jerusalem, which results in a constant, long queue outside the checkpoint. In reverse, it may take only 5 minutes for movement from Jerusalem to Bethlehem (Figure 8.2). The time lapse between the two flows provides possibilities for a spatial intervention: situating the community garden under this temporal umbrella and integrating a peace landscape with the checkpoint (separation) system (Figure 8.3).

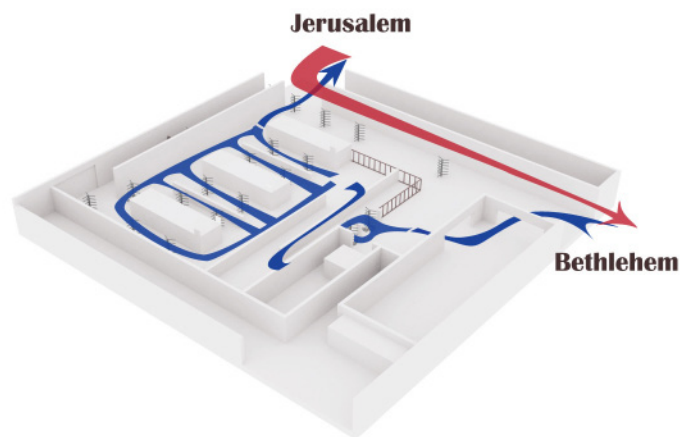


### **8.3 Community Garden**

The distance between the Bethlehem checkpoint and the entrance to Jerusalem is about 0.5 mile. Palestinians need travel along a road surrounded by separation barriers before entering the Jerusalem area. The proposed site is situated along that road, and the separation barrier will be re-routed to go around a new community garden. A new northern checkpoint will be built farther north, at the Jerusalem city gate, in order to control movements from Bethlehem to Jerusalem; and the existing southern checkpoint, which targets those moving from Jerusalem back to Bethlehem, will stay in place. An upper level bridge from south to north is designed so that travelers will go through the community garden directly, considering the long queue in this direction. The flows from north to south can be integrated into the major circulation of the community garden. Several middle level bridges connect gardens at two sides of the road. Israeli residents who only want to work in the community garden enter from the north, and residents of Bethlehem enter from the south(Figure 8.4). Both groups of people congregate in the field for agricultural cooperation(Figure 8.5).



**Figure 8.1 - Growing Season**



### **Bethlehem checkpoint**

#### **Duration to cross the checkpoint**

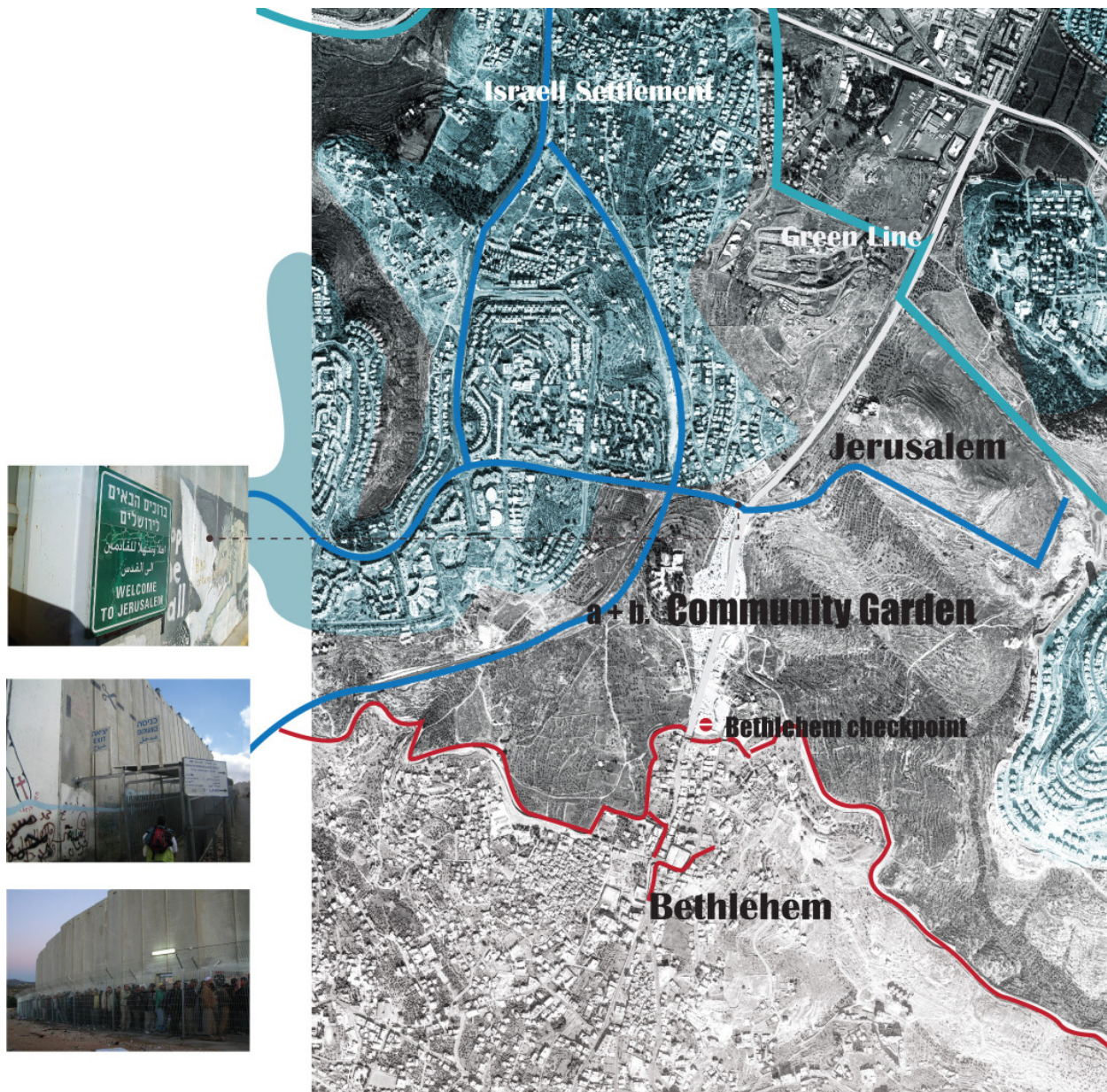
Jerusalem to Bethlehem: 5-15 min

Bethlehem to Jerusalem: 2hr- 5hr

### **Figure 8.2 - Checkpoint Structure**

Weizman 2007



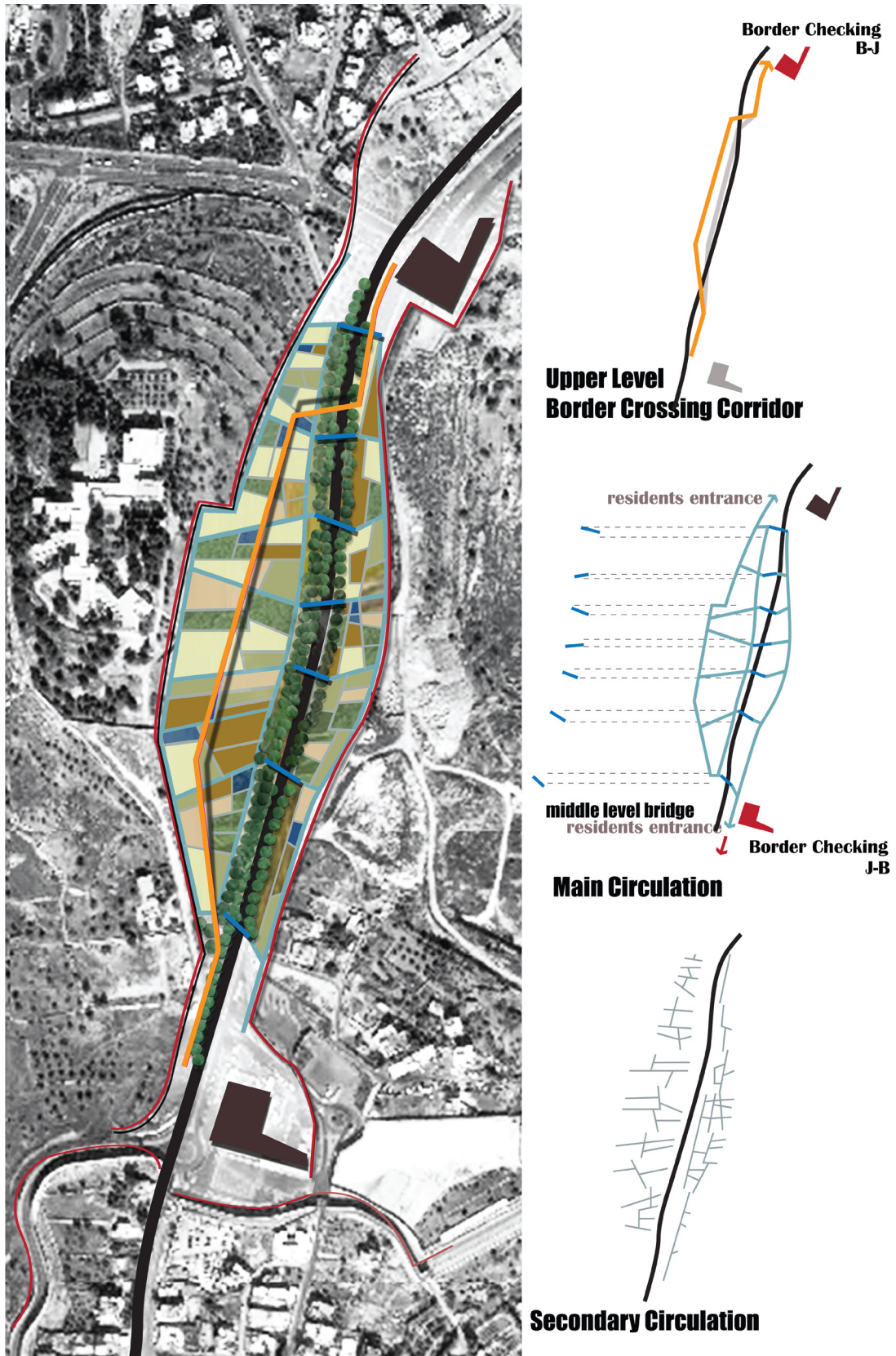


**Figure 8.3 - Bethlehem Checkpoint**

Left, from top: Panoramio, Shade 2009, Shade 2009.

Right: Google Earth 2010





**Figure 8.4 - Community Garden Plan**  
 Left: Google Earth 2010



**Figure 8.5 -A View in Community Garden**

## 9. LANDSCAPE UPON PERCEPTION

The six peace landscapes proposed in this thesis take a position against separation without eliminating it altogether. They treat Israel's role of security control as a practical given while progressively transforming the present system. The ambiguous character of the six proposals reflects the complex, and at time absurd, nature of the Israeli/Palestinian conflict. In truth, ambiguity is a quality of most political conflicts: typically, there is no absolute justice or definitive solution. As indicated in the introduction to this thesis, peace describes a state of harmonious equality and fairness in political relationship. In fact, there isn't a clear position for peace park as an approach to achieve this status. Neither of the two, familiar models for peace parks—conservation based and conversation based—is capable of addressing specific conflicts; instead, they operate through distraction, maintaining symbolic positions and metaphorical approaches. The six proposals for peace landscape in this thesis follow logical methods based on existing conditions but push those methods to irrational ends, through which the peace landscape becomes relatively symbolic, like the existing peace parks.

I began this project by trying to use landscape architecture to “cut through” specific social problems and to develop grounded solutions while avoiding over-conceptualization and superficial treatments. However, as the project moved on, the ambiguity and complexity of the political situations being explored resisted the idea of “cutting through.” For example, if pursued, all of the proposed peace landscapes might stimulate direct and continuing conflicts between Israelis and Palestinians over matters of property, management, and profit. Accordingly,



I chose to re-imagine landscape architecture as a symbolic concession: to conceptualize a situation while avoiding specific problems, to set up a progressive starting point, to ask simply (or not so simply) “what if?”

Symbolism can have enormous power in **raising consciousness**. During the early phase of modernism, as dramatic changes took place in means of industrial production and related social structures, many artistic movements challenged conventional methods of artistic production under the new social context of massive mechanical systems. Artwork began to engage more widely in political contexts. In “The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin asserted that the total function of art is reversed. It begins to be based on another practice – politics. (Benjamin. translated by Blunden, 2005) Artistic productions lost authenticity under the condition of massive reproduction. However, massively reproduced and widely dispersed artistic productions (or reproductions) can have potentially greater influence on human consciousness because they have greater prevalence in popular culture. In that regard, artworks and popular culture media can emphasize, embrace, or embed specific ideologies within public thought. Raising consciousness, changing perceptions, and shaping ideologies can transform social constructions, fundamentally changing how people think and, thus, act.

In the context of this thesis, political conflicts are rooted in and manipulated by a certain ideology as well. In reverse, for the sake of *peace*, symbolism (which works through perception) becomes the most effective implement to counteract it. In that sense, the individual proposals

for peace landscape represented here together form one proposal: to shape the built landscape indirectly by operating directly on human consciousness. for peace landscape represented here together form one proposal: to shape the built landscape indirectly by operating directly on human consciousness.

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